

A black and white photograph of two dancers, a woman and a man, in a dance studio. They are both in a similar pose, with one leg raised and arms extended horizontally. The woman is in the foreground, and the man is slightly behind her. They are both wearing dark, form-fitting dancewear. The background is dark, and the floor is light-colored with some faint markings.

[ICP]3

CERTIFICATE
CRITICAL
CONTEMPORARY

PROGRAMME
PRACTICE
PERFORMANCE

FOR
IN

PROGRAMME

PROSPECTUS

[CP]3

CERTIFICATE PROGRAMME FOR
CRITICAL PRACTICE IN
CONTEMPORARY PERFORMANCE

DANCE NUCLEUS (SINGAPORE)



1 'ENUNCIATING' CONTEMPORARY PERFORMANCE IN ASIA

Even as cultural exchange among cultures across the globe have become ubiquitous in a contemporary reality of multiculturalism, “tradition” and “contemporary” remain slippery notions, shifting targets of study. There is creative potential when we move beyond default understandings of “identity” and “culture” as if they are stable and fixed, and rigorously search for nuanced articulations of culture as interconnected, enmeshed contexts. This is an activation that requires first an acknowledgement of vocabularies that are received, borrowed, translated, re-presented from history – colonial and beyond – not just to derive some linear understanding of where we come from, but also to go beyond (western) ‘-isms’ already played out in the last few decades, and progressively derive a clearer articulation of our subjectivities apropos the wider socio-political contexts of the present.

The Indian-English critical theorist Homi K. Bhabha offers “cultural difference” as a post-structuralist alternative to “cultural diversity” within the frame of multiculturalism. For Bhabha, cultural diversity assumes that culture is an object of study characterised by pre-existing qualities to allow for comparison and categorization. Such a system is dependent on stable, fixed referents so that what is not recognisable is demarcated, maintained, and circulated as ‘other’. Cultural difference, on the other hand, highlights the points where different cultural forms interact and give rise to new questions. Culture as knowledge is made possible through dynamic exchange and discourse. When certitude of knowledge is negated and new potentialities are enunciated, cultural difference becomes recognisable. Enunciation takes place in what Bhabha refers to as the Third Space – an area where cultures overlap, intersect, even clash, so that new hybrid identities, strategies, meanings and cultures can be articulated, and thereby given form.

In Asia, where a rich array of distinctive, sometimes fiercely guarded cultural forms can be found, ‘contemporary performance’ – as opposed to ‘dance’ and ‘theatre’ – can be a useful appellation to facilitate the enunciation of cultural difference as artistic praxis. Contemporary performance allows for the integration of an array of mediums, forms and aesthetic practices, based on the post-colonial paradigm that culture is always moot, contingent, emergent, and in the process of becoming. As a term that welcomes questioning and experimentation on the outset, contemporary performance provides the opportunity to enunciate new cultural identities based on difference. Yet, rather than continue to validate tired neoliberal fetish for the New, underscoring “contemporary performance” in Asia would mean opening up spaces that host artists who identify with the Asian context to critically survey their cultural terrain with different lenses, and find new articulations for artistic praxis so that its complex ecology can come into sharper focus.

2 INTRODUCTION

[CP]³ is an intensive distance learning programme for the development of critical praxes in contemporary choreography and performance making. The main aim of the 4-month programme is to help emerging artists articulate and develop their own artistic practices.

In [CP]³, artistic praxis is seen as a holistic process of defining one's research questions, outlining responses to one's socio-political context, designing heuristic methods for artistic creation, proposing encounters with the public(s), and forwarding choreography as an vital discipline in the production of cultural knowledge. As a study programme, (CP)³ caters to emerging dance and performance makers with several years of experience in choreographic creation and production, and who wish to deepen their experimental approaches to art making.

PARTICIPANTS

Participants of [CP]³ are artists working in the field of dance and performance who are committed to criticality in/through art and who seek to discover new strategies for themselves as creators. The programme serves to complement the on-going creation and production projects of the participants. A strong focus of the course is placed on the participants' documentation of ideas, articulation of their lines of enquiry, employment of new methodologies, and as such, formulation of their own practice as authors of art.

The participants group will consist of about 15 artists from Singapore, Asia and other countries. Through a sustained period of dynamic encounters and learning together, the participants of [CP]³ form collegiate bonds and build their own network for intercultural exchange. The curriculum consists of 8 key study modules covering a broad range of topics and concerns that are highly relevant to performing artists working in the Asian context today.

MENTORS

Each module is led by an established artist who takes on the role of guest mentor. The 8 mentors will host their modules from the different Asian and international milieux that they are based in, bringing with them a spectrum of perspectives and experience. Each mentor is invited to treat their module simultaneously as an artistic residency, through which they unpack and share information about their current projects, and as a pedagogic process, in which different artists – regardless of their levels of experience – assemble to think, discuss and work together collaboratively. In this way, [CP]³ is also a platform for mutual support for the development of independent praxis in experimental and contemporary performance.

ONLINE MODULES & OTHER ACTIVITIES

Each module is tailored to suit interaction on online platforms. Over each module, the participants are not expected to be working at their laptops or attending zoom sessions over full days consecutively. Instead, our mentors are invited to design working processes creatively, incorporate a mix of individual work, small group activities, as well as collective discussions, to engage participants in deep and meaningful ways. Accordingly, participants of (CP)³ can take part in the programme remotely from their home cities. Each participant will attend a total of 8 discrete online modules. In addition, there are opportunities to interact with other participants over a total of 3 weeks (see 'admin weeks'), receive 1-to-1 mentoring online from mentors of their choice (6 hours in total), and submit a workbook for assessment as part of the outcome of the programme.

CERTIFICATION

Upon completion of the programme, [CP]³ participants will receive a certificate from Dance Nucleus endorsed by the module mentors.

Participants can also choose to attend the workshop modules singly (subject to vacancy). Ad-hoc participants will receive a certificate for each of the modules that they have attended, but they will not be part of the Admin Weeks, 1-to-1 mentoring, workbook assessment, or other special activities that are intended for [CP]³ participants.



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3 DANCE NUCLEUS

Dance Nucleus is a centre for practice-based research, creative development and knowledge production for independent / contemporary performance. An initiative of the National Arts Council of Singapore, Dance Nucleus also seeks to build an artistic network of trans-local collaboration and partnerships, with particular emphasis on Asia and Australia.

www.dancenucleus.com

The operational team of Dance Nucleus consists of:

Daniel Kok – Artistic Director

Dapheny Chen – General Manager

Chan Hsin Yee – Programme Coordinator [CP]³

Deanna Dzulkifli – Programme Coordinator

Daniel Kok is an independent artist and the artistic director of Dance Nucleus. He studied at the Advanced Performance and Scenography Studies (APASS) programme in Brussels, Masters of Solo/Dance/Authorship (SODA) at the Inter-University Dance Centre (HZT) in Berlin, and BA (Honours) Fine Art and Critical Theory at Goldsmiths College, University of London. For the latter, he received a scholarship from the Public Service Commission (PSC) in Singapore. Between 2001 and 2009, he taught art in Tampines Junior College and the Art Elective Programme in Hwa Chong Institution (College Section). In 2008, he was awarded the Young Artist Award (Dance) by the National Arts Council. His choreographic works have been presented in many cities in Asia, Australia, Europe and North America; notably the Venice Biennale, Implustanz (Vienna), Maxim Gorki Theater (Berlin), Festival/Tokyo, Singapore International Festival of the Arts, Taipei Arts Festival and AsiaTOPA (Melbourne). He is a core group member of the Asia Network for Dance (AND+).

4 AIM

[CP]³ develops choreography as a critical practice, and artistic research as part of cultural knowledge production in Asia.

OBJECTIVES

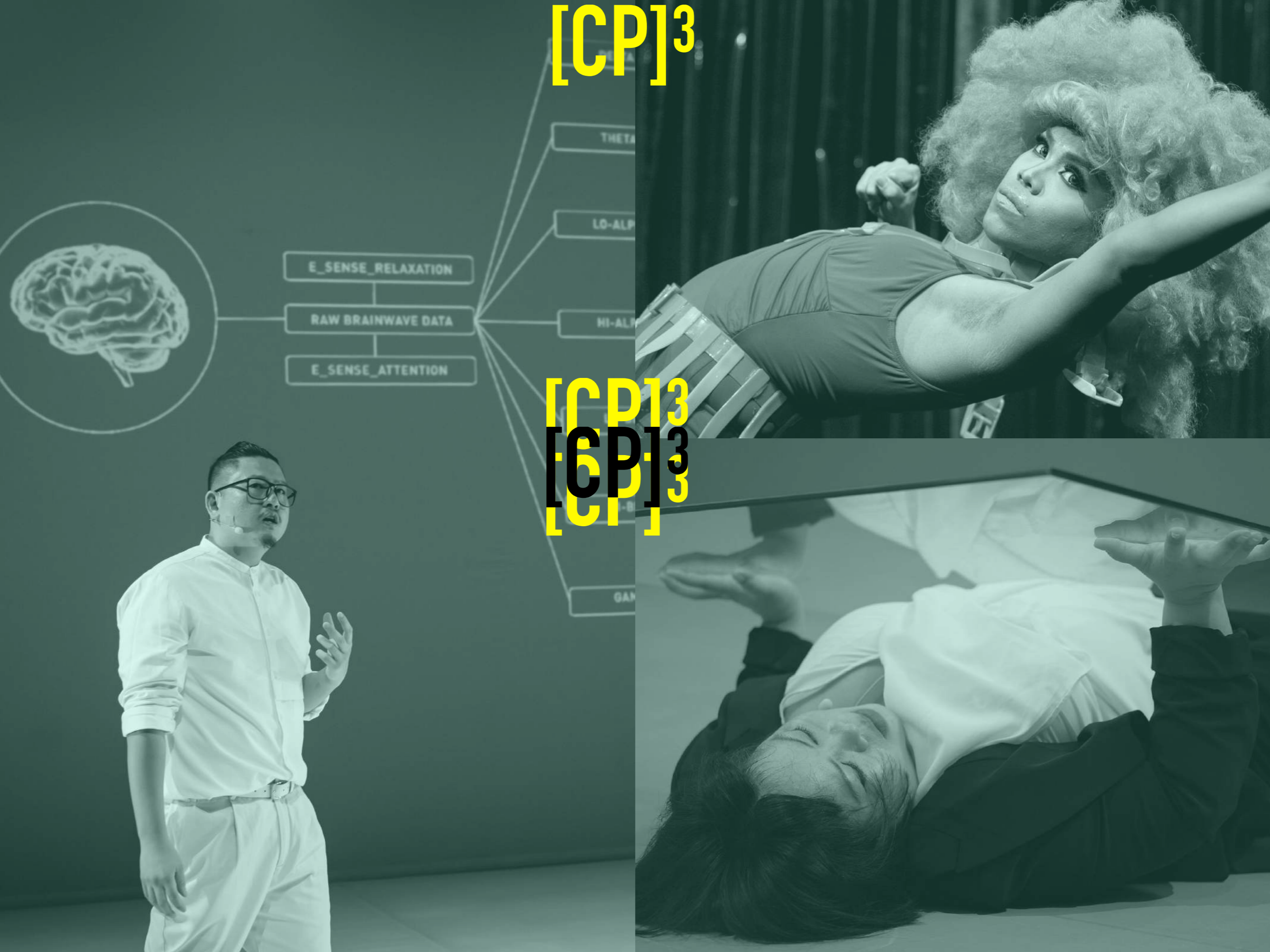
- To provide training for the development of artistic praxis for emerging independent artists working in performance.
- To generate new ideas and methodologies for experimental dance/performance.
- To foster discourse and documentation on independent performance based on existing examples from the Asian context.
- To initiate sustained opportunities for artistic networking through artist-led conversations and cooperation.
- To redefine pedagogy and artistic mentoring in dance/performance along collaborative, non-hierarchical lines.

OUTCOMES

Participants of [CP]³ will be able to define their individual artistic questions, draw from the ideas and reference materials that they have collated, and articulate critical approaches for the creation and production of new artistic projects/works. Visiting tutors/mentors of [CP]³ will be able to further develop their current investigations through their dedicated module. [CP]³ will be a salient part of their projects' creative development. [CP]³ will play an important role in generating discourse and documenting the knowledge produced by independent performing artists working in Asia.

5 PROGRAMME FRAMEWORK

- Duration: 4 Months (18 Weeks), 26 April – 14 August 2021
- Focus on Asian contemporary performance; visiting tutors are internationally established artists working in different Asian contexts.
- Visiting tutors are a group of returning artists, each invited to share their on-going artistic practices with the participants and to utilise the programme as part of their own creative development.
- Participants consist of a dynamic group of emerging artists from Singapore or other nationalities working in the Asian context, each with some experience in performance making.
- The 8 modules of [CP]³ are hosted by the mentors in different cities. This allows the programme to connect with different cultural contexts.
- Participants will have to attend all 8 study modules in the programme.
- Each participant receives 1-to-1 mentoring sessions with visiting tutor(s) of their choice. (up to 6 hours each)
- Supplementary theoretical component supported by ELEMENT programme of Dance Nucleus.
- Participants compile notes, ideas, materials. Workbook as individual output of programme.
- Participants are encouraged to initiate their own activities; such as informal presentations, collaboration, discussions, etc.
- Participants may apply to continue their work in creative residencies at Dance Nucleus after the [CP]³ programme.
- Participants will be given a certificate of participation by Dance Nucleus, endorsed by the mentors of [CP]³.



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6 STUDY MODULES

The study modules constitute the main component of the [CP]³ programme. The 8 online modules are intended to cover a range of ideas that are important to contemporary performance; in particular, the questions that are of relevance to Asian performing artists today.

To complete the programme, participants of [CP]³ are to attend all 8 modules in the programme with at least 80% attendance for each module.

Additionally, the study modules are also open to artists who are not part of [CP]³. Ad hoc participants may register to attend each module via Dance Nucleus. Each module is expected to be attended by a total of 15 to 20 participants (incl. ad-hoc participants).

Each module is facilitated by a visiting tutor in their home context. The mentors are established independent artists actively working in the Asian context. Aside from a teaching facility, the study module is also intended as an artist residency, or where appropriate, an opportunity for the visiting tutor to share their current ideas and projects with the [CP]³ participants. As such, rather than be seen as students, [CP]³ participants are seen as colleagues working through the visiting tutor's questions collaboratively. Each module lasts for a week (ie: 5 working days), during which the visiting tutor decide on the structure, format and content of their respective modules. Some examples of the activities that can take place within each module include:

- Workshop
- Lecture, Seminar
- Solo and/or group work activities
- Critique sessions

Below is a list of the proposed modules, summary descriptions for each study module, and profiles of the invited artists (visiting tutors).

MODULE#1 : Being In A Work

Padmini Chettur (Chennai)

Sensitively aware of the precarious role of the body as a source of cultural memory, and the difficulty for dance in India to resolve questions about its past or understand its present, Padmini Chettur decided early on in her artistic life, to eschew formal dance training abroad in order to define a practice based on the politics, forms, vocabulary and grammar from her own milieu. Since her foundation training with the late Chandralekhha, Padmini Chettur has worked with a rigorous deconstruction of Bharatanatyam. Her stark choreographic idiom – minimalist, abstract and formal – strips movement down to their most essential and economical, but which nevertheless evokes a sense of tension.

Padmini's module looks at the notion of 'being in a work' to propel us to 'being outside'. The doing as understanding. Construction and deconstruction as two sides of the same process. From the starting point of a very clearly articulated question, the participants will build a vocabulary together that is based on the detailing of an idea. The idea might hold an intrinsic proposition for its enactment in the choreographic space, and in its temporal life. How will we make these choices? Is one choice more cohesive than another? Or, can any choice be made to work? And finally, we will make the transition from process to 'performance'. To fill the skeleton of the work with presence. And we will hopefully have time to go deeply enough into the re-iterations of the questions, so that the end doesn't lose sight of the beginning.

<http://www.padminichettur.in/>

MODULE#2 : Re-Mapping Traditions

Pichet Klunchun (Bangkok)

If the body (of dance) is somehow an inadequate archival medium for tradition and culture, the same can be said for textual or visual forms of recording. How then can dance be transcribed? How do we transmit ideas, values and histories from one body to another, one generation after another, especially when the object of study in dance is unstable, contingent, elusive? What is a form's threshold for misinterpretation and individual interpretation, even change, criteria upon which the vitality of (contemporary) dance depends?

Pichet Klunchun has studied Khon (classical Thai masked dance) since the age of sixteen, and has developed a unique dance practice in which he works with traditional dance with a contemporary sensibility. Khon originated in the seventeenth century as a hybrid of Hindu military rituals and Thai martial arts.

In recent years, Pichet Klunchun has begun to revisit the 700-year-old Theppanom, a lexicon of 59 fundamental movements and poses in classical Thai dance, and which all students of Thai dance need to master through strict rote learning. In a manoeuvre that opens up more creative possibilities, Pichet has attempted to break down the kinesthetic schemes in a series of diagrammatic maps, which in turn reveal the ideologies embedded in the form. What results is potentially a new set of vocabulary, with which the dance can be unpacked, reviewed, retransmitted, re-written.

<http://pkdancecompany.com/>

MODULE#3 : An Approach to Transcultural Dance

Arco Renz

Since 2000, Arco Renz has created choreographies in Europe and Asia, undertaking numerous transcultural and multidisciplinary projects with criticality and sensitivity. A central focus within Arco Renz's specific choreographic idiom is the comparative study of various body practices originating in Asia and Europe.

In his creation processes, Arco Renz circumvents the pitfalls of exoticism or postcolonial stereotypes by placing himself in the role of catalyst and guide than that of choreographer. He also prefers to begin with the individual freedom of the performer than work from pre-established principles.

As he dialogues with different forms and practitioners in Asia, what begins as processes of hybridization based on simple dichotomies of East and West, quick evolves into individual negotiation of the dancers with the knowledge, history, systems of power and existential questions as inscribed in the body. What results is a body of work that has allowed him to go beyond transcultural discourse to propound the notion of Abstract Dramaturgy, a radical, structural, and choreographic confrontation of the individual-body with time and space.

His performances 'abstract' dramaturgy – the word 'abstract' is used here as a verb – in that dancing is underscored as a live negotiation between Self and Otherness, between Figure and Ground. Meaning, narrative and dramaturgy are rendered as outcomes or by-products, and that which depends on the liveness of the dance and dancer.

<https://www.kobaltworks.be/>

MODULE#4 : Secular Rituals

Melati Suryodarmo (Surakarta)

Melati Suryodarmo's performances deal with her relationship between one's body, the culture in which it belongs to, and the constellation of spaces that she inhabits. Her research translates traditional knowledge – ritual dances, ceremonies, including that which are in danger of being forgotten – into contemporary environs and contexts. In referring to traditions, she brings up the violent changes precipitated by colonialism. Yet, her projects aim to go beyond nostalgic longing towards the rediscovery of precious ways for people to form strong social bonds.

Melati Suryodarmo's works often take the form of simple performative actions enacted over long durations. She chooses her visual landscapes, objects, and outfits sensitively to evoke a sense of cinematographic drama. Her themes, drawing from love, failure, and history, help bring to the surface deep emotional knots that she untangles through the act of performing, at times brutally, but which always bring about pathos and empathy. She is fascinated by the resilience of the human body – how it is able to adapt and push through its own boundaries to propose ways of being human.

<http://www.melatisuryodarmo.com/>

MODULE#5 : Social Theater

Xiao Ke x Zi Han (Shanghai)

Based in Shanghai, the collaborative works between Xiao Ke x Zi Han involve dance, photography, video, live art, and installation art.

Their artistic practice focuses on the personal body engaging with the limits of public expression in China. Placing themselves as the main subjects in their work, they reflect on the social impact of manic economic growth in China over the last several decades, and its bewildering blend of communist authoritarianism and capitalist consumerism, by examining the ways in which their own personal lives and daily encounters intersect with others.

Whether they are working in the theatre or in other urban spaces such as the streets and public squares, they propose interactive encounters with different artists and communities, often through playful and accessible activities, in order to create opportunities for art to bring different publics into contact.

The productions that they stage are themselves reflexive exercises in that they also bring into view the structural conditions for artistic creation, production, collaboration and networking.

<http://www.xiaokexzihan.com/>

MODULE#6 : Technological Flesh

Choy Ka Fai (Berlin/Singapore)

Choy Ka Fai's multidisciplinary art practice situates itself at the intersection of dance, media art and performance. At the heart of his research is a continuous exploration of the metaphysics of the human body. Through research expeditions, pseudo-scientific experiments and documentary performances, Ka Fai appropriates technologies and narratives to imagine new futures of the human body.

Technological Flesh proposes new perspectives on how the body can transcend beyond physical boundaries. The module seeks to explore the concept of post-human choreography with digital dance technics. How does the digital, the virtual, the immaterial or non-human expressions push us to rethink and expand the notion of choreography? The idea post-human choreography can be extrapolated from the field of science fiction, contemporary art and philosophy, proposing an alternative state beyond being human. The Module will introduce Motion-Capture technology to the participants as an experiment tool and methodologies to engage with technologies.

<https://www.ka5.info/>

MODULE#7 : Ethnography & Dance Research

Eisa Jocson (Manila)

Eisa Jocson exposes body politics in the service and entertainment industry as seen through the unique socio-economic lens of the Philippines. She has studied specific body movement vocabularies found in the Philippines, or practiced by Filipino migrant workers, such as pole dance, macho dance, japayuki hostesses, performers in Disneyland, and so on. She examines the conditions of dance within the human geographies that they operate, underscoring wage-labour relations as the force pushing and binding these bodies, whose cultural performances, largely drained of 'pure' aesthetic value (ie: not high art) are ineluctably tied to capital.

All her creations necessitate rigorous processes of participation observation, a technique of field research used in anthropology and sociology, in which a researcher studies the life of a group by sharing in its activities first-hand over a sustained period. Eisa Jocson learns from and copies the subjects of her study. She commits her body to new regiments, disciplining her body to labour under different economic imperatives. She sculpts her artist/dancer body into different 'likenesses'. As she appropriates one role after another, multiple narratives accumulate onto her body. Accordingly, the international artist who is often also a representation of their national background, instead of being a reductively closed subject defined by the art market, becomes a cultural palimpsest, prying open a space for the individual to forward themselves as a queer subject; possibly new and somewhat free.

<https://eisajocson.wordpress.com/>

MODULE#8 : Risk & Intimacy

Luke George (Melbourne)

Luke George explores the intersubjective connections between the artist and the public. He sees dance less as spectacle than as reflexive practice, in which people examine themselves and their values through movement and interaction. He is concerned with relational politics, examining the dynamics of intimacy and collectivity to create 'safe spaces' that allow for care as well as risk.

In his most recent work 'Public Actions', he proposed alternative formulations to the idea of community in response to a shared sense of crisis today. Luke's sensitivity towards the positions of alterity is informed by queer politics. His artistic practice takes an intersectional approach, whereby people are neither singular nor isolated; bodies of difference can intersect, practice mutual listening, take responsibility for themselves and one another.

Whether as a performer or spectator, performance for Luke takes place in active-reflective space where we witness not only our own way of being, but also of others, to truly consider someone other than themselves, and how we can coexist.

www.lukegeorge.net

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7 PROGRAMME SCHEDULE

WEEK	DATES	MODULE	REMARKS
1	26 APR - 30 APR	ADMIN WEEK#1	
2	03 MAY - 07 MAY	MODULE#1 : PADMINI CHETTUR	
3	08 MAY - 16 MAY	Break	
4	17 MAY - 21 MAY	MODULE#2 : PICHET KLUNCHUN	
5	24 MAY - 29 MAY	MODULE#3 : ARCO RENZ	This module ends on 29 May (Sat) as 26 May is a public holiday (Vesak Day)
6	30 MAY - 06 JUN	Break	
7	07 JUN - 11 JUN	MODULE#4 : MELATI SURYODARMO	
8	14 JUN - 18 JUN	ADMIN WEEK#2	
9	19 JUN - 27 JUN	Break	
10	28 JUN - 2 JUL	MODULE#5 : XIAO KE X ZI HAN	
11	05 JUL - 09 JUL	MODULE#6 : CHOY KA FAI	
12	10 JUL - 18 JUL	Break	
13	19 JUL - 24 JUL	MODULE#7 : EISA JOCSO	This module ends on 24 Jul (Sat) as 20 Jul is a public holiday (Hari Raya Haji)
14	27 JUL - 31 JUL	MODULE#8 : LUKE GEORGE	This module runs from Tuesday to Saturday
15	01 AUG - 09 AUG	Break	
16	10 AUG - 14 AUG	ADMIN WEEK#3	This week runs from Tuesday to Saturday as 9 May is a public holiday (National Day)

8 ASSESSMENT & OUTCOMES

WORKBOOK

Instead of creating a new work or submit a research paper, participants are assessed on their workbooks at the end of the programme. The workbook is a compilation of notes, ideas, and reference materials that a participant would have collated over the duration of the programme.

Rather than creativity, the workbook is assessed for its clarity and depth in the participants' articulation of their artistic questions, proposed methodologies and other supporting materials. The workbook should demonstrate the development of [CP]³ participants as artistic researchers. The workbook can also be seen as a foundational toolkit, or creative proposal for a participant's future creation(s).

The workbook may take different forms (text, images, videos, etc), and can be presented in different formats or a combination of formats (essay, scrap book, website, installation, activity), as long as the presentations aid in the clarity of the articulation of the participant's ideas.

At the end of the programme, participants will all submit and present their workbooks to a panel of assessors, which consist of artists, academics, curators and dramaturges.

FURTHER DEVELOPMENT

Depending on each participant's needs, projects incubated at [CP]³ may be further developed at Dance Nucleus via its ELEMENT or ARTEFACT residency programmes. These projects may be connected with local and international partners of Dance Nucleus for artist residencies or other creative development opportunities.

8 PROGRAMME COSTS

The programme fee for each participant is S\$1500* (inclusive of GST). This amount covers:

- Tutor fees
- Venue costs
- Administration fees
- Cost of additional programme materials

These fees are to be paid in full before the commencement of the programme.

On a needs basis, participants may appeal to pay their fees in two instalments:

- 1st Instalment: 50% before commencement of the programme
- 2nd Instalment: 50% by the middle of the programme (ie: during Week 8)

Singaporean participants may apply for SkillsFuture credits to subsidise the course fee.

Dance Nucleus can work with non-Singaporean participants on an individual basis to source for financial support.

For ad-hoc participants (participants who wish to attend 1 or several modules only), the course fee for each module is S\$250 (inclusive of GST)

**At the time of writing (15 DEC 2020), S\$ 1500 is approximately*

4,570 RM	15,960,000 Rp	34,000 ₪
26,100,000 đ	54,000 ₱	HK\$ 8,750
NT\$ 31,750	7,350 ¥	83,000 ₹
117,000 円	1,230,000 ₩	A\$ 1,490

9 APPLICATION PROCEDURES

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Application Period for 2021 programme: 6th January 2021 to 8th February 2021

Applicants are to submit the following:

- Completed Application form (attached as a separate document)
- Motivation for general artistic practice and for joining [CP]³ (max 1 x A4 page)
- Proposal for current artistic research and creation (max 1 x A4 page)
- Curriculum Vitae of education background and artistic experience (max 3 x A4 page)
- 2 Photographs: Artist Portrait, Image representing current artistic interest

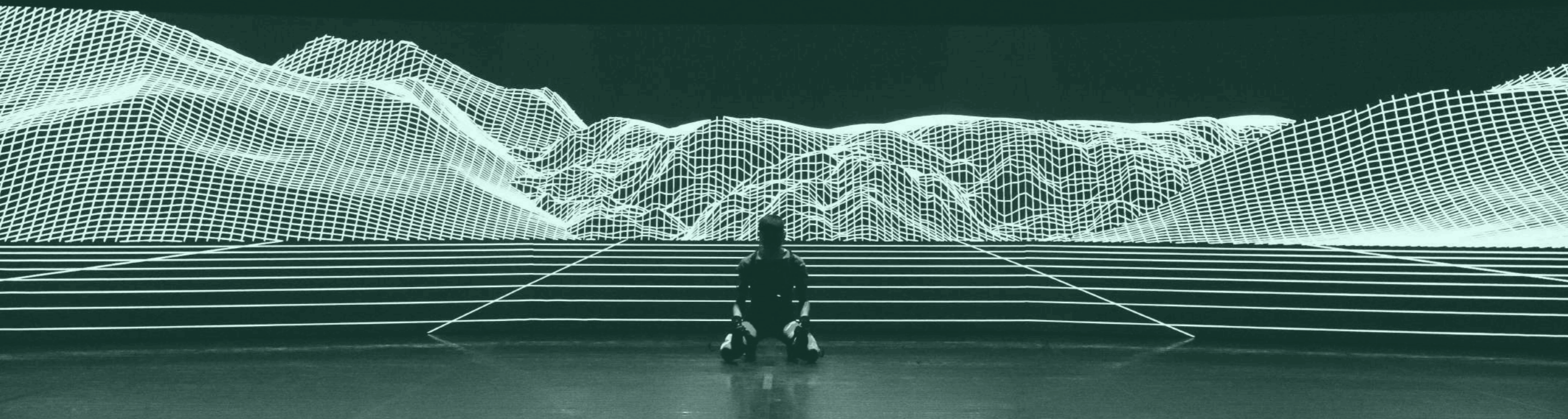
Successful applicants will be notified by 22nd February 2021.

Enquiries about the programme and the application process can be made to info@dancenucleus.com

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10 FREQUENTLY ASKED QUESTIONS

- **Who should apply for this programme?**

[CP]³ is for emerging artists with several years of experience in authoring their creations, and who approach performance as practice-based research. Participants are artists who are able to formulate critical questions, and implement processes of inquiry and experimentation in their artistic work. While the programme gives particular focus to Asia (and Australia) as a cultural context, participants need not come from Asia and Australia.

- **What are [CP]³ plans with regards to COVID?**

At the time of writing, recovery in Asia is gradual but apparent. We understand that the pandemic is far from over and that the global COVID situation is still very unstable. These considerations have part of the reasons why [CP]³ is designed as a distance learning programme.

- **Do foreign participants need a visa to attend this programme?**

A big advantage of running our programme online is that all non-Singaporeans involved in [CP]³ will not have to apply for visas. The administrative procedures and costs will be kept to a minimum.

- **What if I need to attend to other personal or work matters over the course of the 4-month programme?**

As it is mandatory that participants are present for all three Admin Weeks and the 8 modules for [CP]³, we ask all applicants to organise their personal calendars over the 4-month period so that they can attend the programme fully. Participants are expected to have attended a minimum of 6 modules and all admin weeks session to be considered to have completed the programme.

As an alternative, applicants who are not able to attend the whole can consider signing up for the modules individually. However, ad hoc participants will not be included in admin weeks meetings, 1-2-1 mentoring and assessment process.

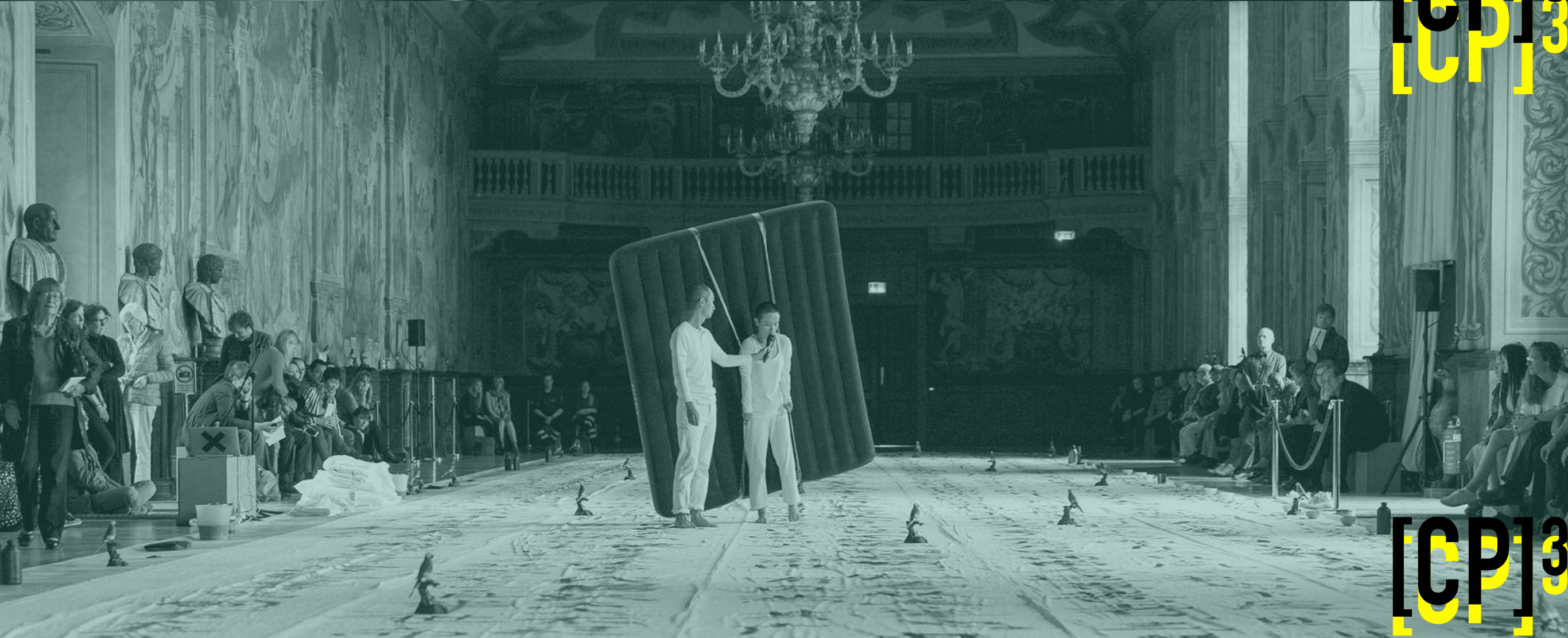
10 FREQUENTLY ASKED QUESTIONS

- **What would a module's 5-day schedule look like? Will I be in Zoom meetings with the tutor for 5 full days?**

While the default daily schedule is 10am to 5pm (7 hours including a 1-hour break), the exact schedule for each module is determined by the Visiting Tutor. For example, the tutor may wish to conduct site-specific activities. There will also be time in the week dedicated to self-study and explorations, where you need not work in the studio or be present at Zoom meetings as a group.

- **Will I be able to request additional funds to support my Workbook creation (eg. printing costs, website hosting)?**

We are currently unable to confirm if the programme can provide some financial support for participants to create a workbook for assessment. Presently, the fabrication of the workbook is not expected to be complicated, although if a participant is able to source for additional support to create their workbook on their own, they are welcome to do so.



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Photo Credits

Front Cover	No. 60 (2020) by Pichet Klunchun, (Photo by Hideto Maezawa)
Page 5	Beautiful Thing 2 (2011) by Padmini Chettur, (Photo by Singapore Arts Festival) Princess (2017) by Eisa Jocson, (Photo by Jorg Baumann) Erotic Dance (2016) by Luke George, (Photo by Sarah Walker)
Page 9	Dance Clinic (2017) by Choy Ka Fai, (Photo by Katja Illner) Coke (2014) by Arco Renz, (Photo by Danny Willems) I LOVE YOU (2007) by Melati Suryodarmo
Page 19	Beautiful Thing 2 (2011) by Padmini Chettur, (Photo by Singapore Arts Festival) Miniascape (2015) by Xiao Ke x Xi Han, (Photo by Zhou Zihan)
Page 24	Macho Dancer (2013) by Eisa Jocson, (Photo by Giannina Ottiker) Not About Face (2013) by Luke George, (Photo by Nick Roux) Unbearable Darkness (2018) by Choy Ka Fai, (Photo by Katja Illner)
Page 29	East (2015) by Arco Renz, (Photo by Jean-Luc Tanghe) I'm a Ghost in My Own House (2012) by Melati Suryodarmo We apologise to inform you (2015) by Xiao Ke x Xi Han, (Photo by KunstFestSpiele Herrenhausen)

Programme Support

LASALLE College of the Arts, Singapore
Goethe Institut (Singapore)
Asia Network for Dance (AND+)
Pichet Klunchun Dance Company (Bangkok)
Daniel Kok (Singapore)